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KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers



INTERNATIONAL GUILD OF KNOT TYERS

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PRESIDENT

Bob Dollar

e-mail: president@igkt.net

HON SEC

David Bodger

e-mail: secretary@igkt.net

IGKT POSTAL ADDRESS

IGKT

Oaken Cleave, Cobbaton,
Umberleigh, EX37 9SG, UK

MEMBERSHIP SECRETARY

Caroline Sandrey

15 Spey Close, Thornbury,
Bristol, BS35 2NR, UK

e-mail: membership@igkt.net

www.igkt.net

Items intended for the website should
be submitted to Colin Byfleet at
cr@byfleet.org

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KNOTTING MATTERS

THE MAGAZINE OF THE
INTERNATIONAL GUILD OF KNOT TYERS

EDITORIAL BOARD

Maurice McPartlan (Editor-in-Chief)
Gordon Teenan
David Pepper

Postal Address

**Knotting Matters, 23 Stoms Path,
London SE6 3QJ, UK**

The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail knottingmatters@igkt.net but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in *Knotting Matters*, note the months of publication - March, June, September and December. **Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.**

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KNOTTING MATTERS

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PLEASE NOTE: LETTERS & ARTICLES FOR THE SEPTEMBER 2018 ISSUE OF *KNOTTING MATTERS* MUST BE RECEIVED BY 15th AUGUST.

FRONT COVER: JIM CASWELL WINNER OF THE PRESIDENT'S CUP 2018

EDITORIAL

This is written in the aftermath of another successful Spring Symposium and Annual General Meeting, this year in Loughborough, UK.

For the first time postal voting had been instituted to extend the number of members able to vote on the proposals put to the AGM beyond those present at the meeting. It emerged that only about 30 voting papers had been returned. In spite of this very low response rate, it was decided to repeat the process for one more year – and if the result were the same, to proceed to voting via the website thereafter. At least this will continue the most important feature – extending the decision-making to as many members as wish to express their opinion. The proposals on this occasion related to membership fees. Eagle-eyed readers will have noticed that the rates on the inside front page of *KM* have changed for the first time in 13 years. Members who pay by annual Standing Order are reminded that they will need to alter the amounts to the new rates. That's the business over.

In the March issue, which contained Des Pawson's excellent bibliography of books on knots in English, we appealed to members whose knotting literature was in other languages to construct their own bibliography. We are delighted, therefore, to be able to include, in this issue, two articles – Spanish and Italian versions – by members who rose to the not inconsiderable challenge. Thank you both.

The Guild's membership secretary has made us aware that we have an increasing number of younger members. This is precisely what the IGKT needs and, as we announced at the AGM, we intend to include in *KM*, articles or enclosures aimed at younger and newer knot tyers. As a start, this quarter you will find an insert with clear instructions on the production of an Ocean Mat. If you don't need it yourself and know anyone, particularly younger people, who might be interested, you could let them have the insert – even make a few dozen copies and flood the neighbourhood! Thanks to Bruce Turley for the original Ocean Mat diagram.

Finally, please, please tell us what you want to see in *KM*. We can only publish what you send us. If the current articles don't push your particular buttons, the answer is, as ever, in your hands.

David Pepper (Editorial Team)

LETTERS TO THE EDITOR

Dear Maurice,

I was recently asked by several members of the Australian Plaiters & Whipmakers Association (APWA) how to work out the size of a Turks Head to fit a specific purpose. So I finally got round to documenting formulas I worked out some time ago.

I would be very interested in any comments, suggestions, corrections, refinements or alternative approaches Guild members might offer. Note that since I'm using kangaroo leather primarily, I have good control over strand width. I use these formulas as a starting point and, because of the range of stretch and compression variables inherent in leather, can usually get a reasonable fit by pulling a bit here and fiddling a bit there.

I start by being pedantically precise with initial calculations and then adjust my thinking as the knot develops and things start not going to plan. After that, I start to fiddle.

Abbreviations: B = Bights, P = Parts, C = Circumference, H = Height, W = Strand Width and assume $\sqrt{2} = 1.414$

For regular Turks Heads, I identify three basic scenarios:

Scenario 1: I have a strand of specific width and want the number of Bights and Parts:

Formula 1: Bights = $C / (W \times \sqrt{2})$

Formula 2: Parts = $2H / (W \times \sqrt{2})$

Scenario 2: I have decided the number of Bights and want the strand width:

Formula 3: Width = $C / (B \times \sqrt{2})$

Scenario 3: I have decided the number of Parts and want the strand width:

Formula 4: Width = $2H / (P \times \sqrt{2})$

Notes: Scenarios 2 and 3 are essentially independent and typically return different results. Decision on W depends on which parameter (Parts or Bights) is significant.

- If Parts, then use Formula 4 to calculate W in Formula 1.
- If Bights, then use Formula 3 to calculate W in Formula 2.

Calculated results will typically include fractions, so they need to be rounded up or down to whole numbers, according to purpose. Better to be tight than loose (typically I round up from 0.3/0.4).

Jim Caswell, Australia

Dear Maurice,

An authentic marlinspike

During my recent visit to my girlfriend's family in Taiwan (Jan/Feb), she, I and my parents went to the beautiful east coast where the mountains are very steep, on some stretches they begin adjacent to the coast road. In Taiwan, most of the big cities are distributed along the west coast, partly because of the terrain and partly because the east coast is heavily exposed to hurricanes during summer.

The two biggest cities on the east coast are Taidong (also spelled Taitung) in the south, and Hualien further up in the north. Apart from this, there are quite a lot of fishing villages all along the coast. During our stay in Taidong we had an opportunity to visit the nearby harbour of Fugang.



View of Fugang Fishing Harbour

Fugang itself is a rather small village but it has an astonishingly big harbour, and lots of restaurants. Strolling around the harbour, we saw fishermen – most of them from the Philippines or Indonesia - working on their boats, and of course also mending and repairing nets, and doing all kinds of ropework.

On one dock, some fishermen were sitting splicing swivels onto 3-strand rope. They were using a kind of fid which I couldn't identify. After watching them for several minutes, my girlfriend (who speaks Chinese and Taiwanese) asked them about the material the fid was made of. To our surprise, they told us that it was a marlinspike – a real blue marlin's spike!



The generous fisherman

When I asked them if and where it was possible to acquire one, one of them went onto his vessel and gave me this marlinspike!



It's about 22cm long, slightly curved, with a very smooth surface. The point is not too sharp, making it a handy tool for all kinds of rope work. My first test was, of course, to tie some Chinese knots. Of course, I thanked the fisherman warmly. Unfortunately I don't know his name, but I am so grateful to him for his generosity in giving me one of his tools, and hope he will always be safe when he's at sea!

Yuval Dvoran, Germany

Dear Maurice,

The extensive gardens of Drumlanrig Castle in Dumfries and Galloway, Scotland (well worth a visit) contain an adventure playground for children, with some sophisticated and well-built equipment. The ‘swing’ for several bodies, shown here, has a construction of interest.



It took a bit of investigation, but thanks to the kindness of Drumlanrig Castle staff; Jupiter Play of Nottingham, UK, the suppliers and importers; FHS Holztechnik GmbH, Arnsberg-Niedereimer, Germany, the manufacturers, and Yuval Dvoran for liaising with them, I discovered what I wanted to know.



The material for the “seat” is made by Geo. Gleistein und Sohn GmbH, Bremen, Germany, described as pressure resistant, with good UV resistance, and “extremely resilient, being originally conceived as a cushioning bumper”.

It is an eight-strand square sennit made from bundles of “woolly” Hempex, around a stainless steel core. I was a little disappointed to discover that the sennit is made by machine rather than by relays of strapping knot tyers of IGKT’s German branch.

Yours etc

David Pepper

(Has anyone seen anything like this sennit in unusual applications? – Ed)



Dear Maurice,

This letter is directed towards the members who replied to my query about the possible use of a tool which I posed in *KM* 137. Thank you both for taking the time to reply. Barry Mault’s suggestion was what I was expecting, but Gordon Teenan’s reply gave a completely new slant on the use of the tool and is probably the most accurate. It always amazes me to see the wide range of knowledge and skills possessed by our members and the way they are happy to share that knowledge. As a result *KM* has become an archive that I frequently peruse and generally find articles and hints that I had forgotten. Long live *KM*.

Richard Hopkins

Ben Asberg would like to thank very much the many friends who have been kind enough to send him their good wishes.

Knotting Alone

by Dr John W and Peggy Guyton

As an Eagle Scout, I knew the Scout knots. They were simple for me and we had lashed everything from tables to towers and easily won camporee competitions involving knot tying. However, my adventure with knotting began when I learned to tie a Turks Head on a 350-mile canoe trip down the Tombigbee River during my youth. We canoed from Columbus in north Mississippi to Mobile, Alabama on the Gulf Coast in 16 days.

The college student “adult,” we had asked to accompany us to appease our parents, taught me to tie a 3 x 5 Turks Head, and I tied one around the top of my paddle. Paddlers’ paddles are valuable possessions and I took mine to college with me. My college roommate, John L Zeiss, admired my Turks Head from the the first time he saw my paddle. He told me I had to teach him to tie the Turks Head and I readily agreed.

A few years later, he came to spend the weekend and brought me a gift, *The Ashley Book of Knots*. He said it was in appreciation of my introducing him to knot tying. Thumbing through the pages, I realized this book was going to take me to new places. My *ABOK* is tattered from years in my backpack traversing North America, Mexico and Australia, often in a dry bag in my canoe or kayak that, incidentally, were adorned with knots.

Like most IGKT members, I have happily complied with many requests to teach knotting.

My second seminal motivational occasion was during a 1975 tour of the tall ship HMS Bounty, commissioned by MGM studios for the movie *Mutiny on the Bounty*, then berthed in St. Petersburg, FL. The ship’s knot board, albeit simplistic by my current standards, helped me realize I needed to make one!

When we moved to Biloxi, Mississippi in 1995, I started Scuba Diving and my knots were popular with fellow divers.



While on the coast, I assisted in leading a conference for the Mississippi Environmental Education Alliance, and suggested a nautical theme, and we needed a knot board for ambience. Peggy and I made the one on the previous page in 1996, long overdue after my HMS Bounty experience.

Over the years I have tied knots during heritage festivals at the Crosby Arboretum in Picayune, MS, taught children to tie knots and prepare for hurricanes at the Lynn Meadows Discovery Center in Gulfport, MS, and angel knots for Extension Homemakers' Clubs as Christmas decorations.

The knot boards I am best-known for have a blue background and resemble the "Zeiss" knot board shown here which was a thank-you for the gift of Ashley's book! A signature feature is a penny minted the year the board was completed in a 10-pointed star knot in the bottom right corner. On the back of framed knot boards is a photograph of the board with the knots identified with their Ashley number or other ID.



After moving to Ocean Springs, MS we left a much-enjoyed mark on our side of our neighbour's fence suggesting our knotting interest. As a Bug and Plant Camp director, I quickly mastered Ashley's insect knots and began adapting other knots to resemble insects and plants.



When I was transferred from the Coastal Research and Extension Center to Mississippi State University's main campus, and was taking our "fence" bugs with us, our youngest daughter Sue took the dragonfly as her spirit insect.

Around this time, I found the International Guild of Knot Tyers on the internet and Peggy makes sure I do not miss an issue of *Knotting Matters*!



I remain pretty much a lone knot tyer in my part of the world and read every issue of *Knotting Matters* from cover to cover on the day it arrives!

The fish knots were a modification of a knot in the *Encyclopaedia of Knots*. The boar's tusks followed me home from a trip to Fiji and, a few Turks Heads later ended up on my office wall.



As an Extension Entomologist, I work in the Entomology Department at Mississippi State University, and my professional home is the Entomological Society of America.

Each year I try to produce an insect knot board for our Entomological Foundation to raffle in support of our education programmes.

Many of us in the IGKT enjoy the comments of strangers who marvel at the decorative knots and our prowess at securing ridiculously large loads on our pickup trucks!

We have enjoyed tying everything from an Anchor hitch to a Zeppelin bend and even took up fly-tying some years ago. Becketts and bell ropes are fun, but we currently enjoy co-opting knots for re-tying into insect-resembling knots!

Great thanks are due to the IGKT that, however far away we are, keeps us motivated and tied to other knot tyers!

Monkey's Fist

by Richard Hopkins

A recent article I received, emailed from an American survivalist group, praises the Monkey's Fist as a must-know knot for preppers and survivalists. The knot is singled out for its many uses, ranging from an emergency supply of cord to a self-defence tool, and even an entertainment item.

Most IGKT members would be surprised that such a basic knot should evoke so much praise, and would find that the suggested applications could in many cases be accomplished by more interesting and possibly simpler knots. Survivalists are always looking for as many uses for a simple tool as they can, so it is perhaps understandable that they enthuse so much over the Monkey's Fist.

My own opinion is that if you want a supply of cord then a hank of a suitable size is more convenient to carry than having to undo a Monkey's Fist or paracord bracelet – but then I am just a simple knotter.

Leaving aside the suggestion that the knot could be tied around cannon balls to make a close-combat weapon, several other points seem plausible.

Ashley shows sailors' "life preservers", which were coshes formed by placing decorative knots around a weight so that sailors could defend themselves if approached by the press gang or other muggers. The article suggests that, for the less accomplished knotter, a Monkey's Fist enclosing a suitable weight would make a simple equivalent.

Depending on size it makes a convenient key fob, a rope ending that should not slip out of the grip, zipper pulls, and even, going back to basics, a heaving-line knot.

Where the article tends to stray from the strictly practical is in suggesting that a Monkey's Fist might make an emergency "cam" for climbing, the idea being that the knot could be jammed into a crack in a rock and a carabiner fixed to the end loop to aid the ascent of a cliff face. This might work (with a steel ball inside) in an all-action film with comic book heroes, but is most definitely not to be recommended for everyday use by climbers.

A further suggestion is to tie one on the parachute ripcord to make it easier to grab. I have only used parachutes with handles on the rip cords. I am no expert in the types of equipment available, so cannot say if this is a sensible suggestion, though I doubt it would gain widespread acceptance.

One use that I know is as an effective dog toy. Throwing a ball for a dog can tire the shoulder muscles, but if a Monkey's Fist of suitable dimensions is attached to a loop or length of line (to act as a handle) the strain is reduced and the dog happily exercised.

There is an ancient dance form in New Zealand involving Poi. These are balls on the end of cords which are spun in intricate patterns accompanying dance steps. At a Wilderness Gathering a couple of years ago, I made a couple of these for a girl to practice her routine. The professionals have a length of chain between the ball end and the handle section and, after immersing the ball in a flammable liquid, spin the flaming balls in a most impressive fashion. As a form of signalling, the knot might have a survival application, but so would a bonfire. The idea has also been extended by the survivalist to make incendiary projectiles. Again, something not to be practised at home, although for domestic shows a small torch could be swung if a light effect is required.

The item continues by giving instruction on making a Monkey's Fist and concludes with a display of some of the commercial Monkey's Fist jigs available. Paracord enthusiasts will have seen these in a number of YouTube videos on the topic. As is usual with such jigs, the commercial ones are not cheap and home-made devices are equally effective.



Various Monkey's Fist jigs advertised on the internet at prices between \$20 and \$40.



NOTICE TO ALL MEMBERS

If you have recently changed any of your contact details (post or e-mail), please send the updated information by e-mail to: membership@igkt.net

or by mail to: IGKT Membership Secretary,

15 Spey Close, Thornbury, Bristol, BS35 2NR, UK

THIS IS THE ONLY WAY TO ENSURE YOUR DETAILS ARE CHANGED

APWA 2018

by Maurice McPartlan



Hatbands

By Saturday morning there were a good few people milling around and submitting their entries into the various categories of the competition: Stock whip, Kangaroo whip, Decorative whip, Plaited belt, Plaited hatband, Other plaited object and Knotted object. For the first five of these categories, there was a Novice section and an Open section. The system is that a person can enter as a novice – in any category – until such time as they are placed in a competition, thereafter they have to enter the open competition for the said category.

As I had entered a hat-band into a novice competition in 2010 (Toowoomba) and had a bit of success, this time my two hat bands went into the open competition. Never having entered a belt, my belt went into the Novice competition.



A cracking judge

All whips are not only judged by their appearance, they are also taken out and tried by the judges who very quickly assess those that don't live up to their appearance and then spend more time on the ones that do their job – crack. The good ones require no effort to get them to crack and therefore a whip that requires effort to crack, is less good.

The organisers had not set up any talks or demonstrations for this meeting, the idea being that people could get together to discuss or that individuals might demonstrate techniques for the benefit of others.



Whips

Small groups formed: People cutting out whips; or discussing the finer points of whether or how to weight a whip handle.



Packer Leather's sale

As the entries into the competition were being registered, staff from Packer Leather were laying out their wares: hundreds of skins, mainly kangaroo, for sale. Packer Leather also sponsors the competition. When they opened for business, it was a bit like Black Friday sales as the orderly lay-out was quickly disturbed as we examined skins and set aside our choices for the more painful process of then paying for them!



Watch pouches

There were also a number of tables where individuals had laid out a few of their pieces, such as snazzy little plaited or knotted nurse's watch pouches or miniature bosal key-rings by Lex Freeman.



Key-ring



Blomfield knives

In a different category, David Blomfield had a table-full of his leather knives and tools which was permanently "under siege" by other members who either wanted to buy or simply to drool. I confess that I did both! If the picture I took has you salivating, you can always check out his web-site: www.blomfieldknives.com.

David has also kindly shared an article that he wrote about knife-sharpening for the Australian Plaiters & Whipmakers Association which appears on page 32 of this edition.

It is interesting to look at tools that other people have made.



Old Sheffield steel, a copy of a trimming tool invented by D Blomfield



Home-made strand cutter



Jules

An old acquaintance from two years ago was Julian, who had done a demonstration of knife sharpening. This time, Jules, as he is known to most, brought a couple of riding crops as well as an unplaited whip, in case anyone wanted a demonstration on how to plait one up.

He also pulled a leather wallet out of his pocket and told me that he had bought one in a market many years ago and had then copied the pattern. “So what?” you might think.

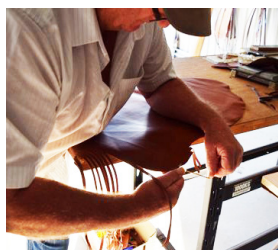
Well, this wallet which has no sewing, has two full-length pockets and two credit-card slots, all made out of one piece of leather and held together by two flaps.



One-piece wallet

I spent time with Julian, showing him how I had made my triaxial plait hatbands and belt and really enjoyed hearing him chortle as the plaits took shape and the patterns started to appear! He in turn taught me – FINALLY – to crack a whip as it should be cracked!

Over the following two days, people headed off, leaving a small core of enthusiasts talking, cutting and plaiting leather!



I watched Peter Johnston demonstrate how to cut out a belly of kangaroo leather for a redhide whip, all with a knife and his eye, working off the back flap of his utility. In his opinion, this gives a smaller, denser belly, than if made from redhide, thus allowing the resulting whip to be slimmer and lighter!

Peter Johnston cutting strands

Photo: Valerie Lewis

The General Meeting was, to my mind, a bit depressing, as the leitmotif seemed to be that too few people were prepared to step up and help run the Association – which like our Guild is subject to rules and regulations and a certain amount of bureaucracy!

The final decision was that there will be a meeting in August when there will either be volunteers to take on the running or the Association will be dissolved. There were a number who said that in the beginning the Association was run informally and they felt that people would still turn up to meetings.

Of those present, a handful were younger than me, but the majority were older. Nevertheless it was heartening to see the enthusiasm and skill of younger members!

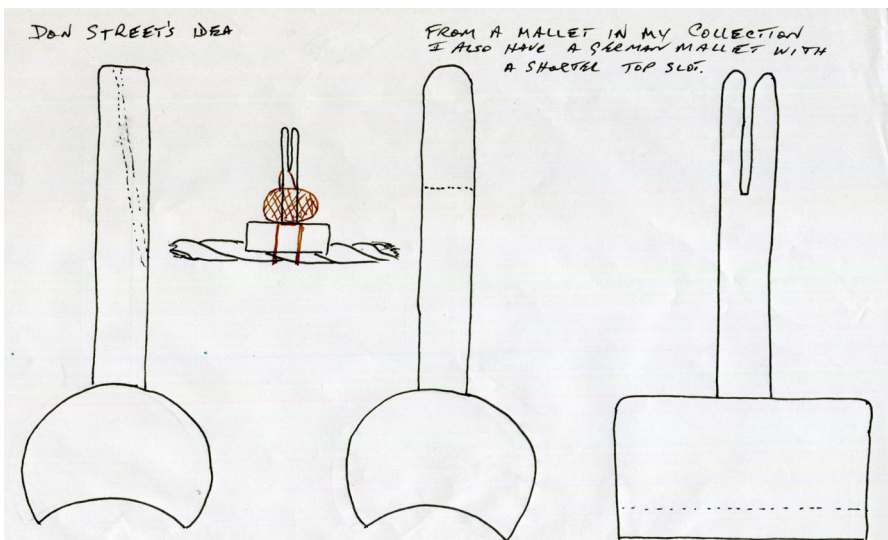
I enjoyed my stay all the more as I also met up with Jim Caswell – also of the IGKT – and Bill Glasgow, both of whom have promised me articles for *KM*!

Solo Serving

by Des Pawson MBE

Serving rope with either a Mallet or a Board, as shown in *Knotting Matters* 132 & 135, is a two-person task, one to turn the mallet or board and one to pass the ball of tarred marline or spun yarn. This is all very well on a ship with a large crew, and indeed is a good way for the person who passes the material to learn the subtle details of serving, and makes serving a companionable job. However, there is often nobody to help, and one needs to “solo serve”.

There are various solutions to the problem of getting the marline round at the same time as the mallet. Don Street suggests drilling a hole through the handle at an angle, passing the line through this and sitting the ball right over the handle. A variation of this requires a slot to be cut into the top of the handle of the mallet, the line being wrapped a few times round the handle to generate the right amount of friction, and again with the ball of marline pushed down over the handle.



Left : Don Street's solution.

Middle and right: Front and side elevations of a mallet with a slotted handle

Floris Hin, an IGKT member in Amsterdam, makes up his marline onto a stick with knobs on the end that he holds in his hand tight to the top of his board, allowing the line to feed out as required.

The logical development of this idea is to fix a reel direct to the mallet or board to avoid having to juggle a stick full of marline as well as the mallet.



Floris Hin with marline wound on to a stick

One person simply fixed a fishing reel direct to his hand-carved board, whilst another took a tack lift and fixed a reel to it. Archie White in his 1948 book *Tideways & Byways of Essex & Suffolk* illustrates one he made using a cut-off spade handle. This inspired Ray Cook, boat-builder and rigger - who worked for CH Fox & Son in Ipswich for well on 50 years - to create his own version in the 1950s. His first attempt worked well enough, but he made a second with a very narrow end that allowed him to serve right up tight to a hard eye.

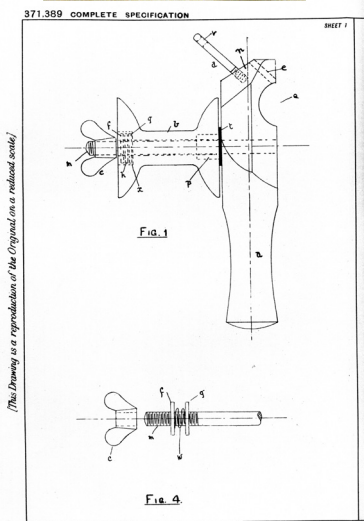


Left, a carved serving board with a fishing reel.
Right, a turned wooden reel on a standard serving mallet

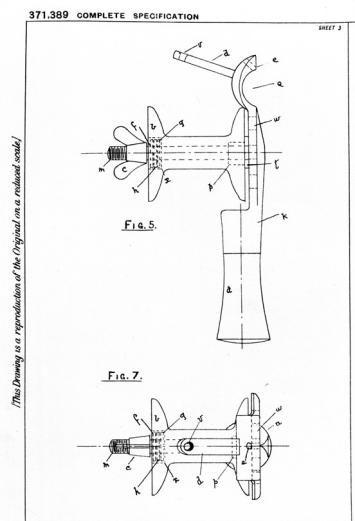


Left, a serving tool derived from a tack lifter.
Right, Ray Cook's improved serving tool with reel

Those with a deep pocket could buy a patent serving tool. In 1931, Thornley King, who worked at a boat builders in Burnham-on-Crouch, designed and patented an all wood board and a gunmetal board that had a built-in reel with a friction adjustment, suitable for yacht work. The patent was taken on by Davey & Co of London, who made the gunmetal tool for many years; sadly these are no longer available.



Thornley King's wooden serving board with its patent drawing



Thornley King's gunmetal serving board with its patent drawing

There are a couple of features from Thornley King's tools that are well worth noting. When trying to convert a basic board or mallet into one with a reel: firstly, to square off the end of the through-bolt holding the reel and fit a metal washer with a matching square hole beneath the wing nut, so the washer does not move; secondly, put leather washers either side of the reel to act as a clutch.

These sorts of solutions are all very well for yacht work but large scale rigging jobs such as the Cutty Sark in London and the Wavetree in New York, that have many hundreds of metres of standing rigging to serve, need other ideas.

Riggers working on this scale of vessel resort to a totally different approach. The shroud or stay is stretched out in the rigging shop, and attached to a swivel one end and to an engine at the other which turns the wire. The mallet, with a large reel, is set up at one end and the motor set to run, slowly turning the wire, whilst the mallet hangs beneath the wire and slowly moves along serving, “hands free”, just needing someone to keep an eye on it and replace the empty reel of marline from time to time.

The machine the riggers call “Otto Server MK1 Tenderfoot” is being used to serve the South Street Seaport’s Wavetree, currently under restoration.

Tenderfoot can serve about 3 metres (10 feet) per hour of 36mm (1½ inch) wire, this is slower than a rigger on his own on a good day for this size of wire. However, as there will be less torque needed, it is hoped that this serving machine will be much faster for the smaller footropes, of which there are many, perhaps catching up and even surpassing the speed that the riggers can do on their own by hand, as their speed will not increase noticeably on the smaller diameter wires.



“Serving machine Otto Server MK1 Tenderfoot”
in use on Wavetree’s rigging

Tea Time

by Adam Masters

I hadn't made a knot box in years, but when I browsed the local school jumble sale stalls and spotted an old tea tray with a glass bottom, I knew this was my next project. There were ten empty compartments waiting for some TLC, so the first step was to clean it up and varnish it.



Next, was the tough decision of what to put in it. As I wanted to use mount board, I knew the depth of this thin tray would be an issue. I also felt that the sheepshank would be a good subject, but were there enough of them to fill the ten spaces? I went to *ABOK*, but it only had a handful.

Then I turned to Graumont, Raoul and John J Hensel, *Encyclopaedia of Knots and Fancy Rope Work*, Cornell Maritime Press, Centerville, Maryland, 1939. pp42-48, where I found over fifty different versions of a sheepshank. The problem with Graumont and Hensel (*G-H*) is that the pictures are of the finished knots, and the descriptions of how to tie them are short and vague. It took me ages to work them all out.



Having picked my knots, I set about cutting down the mount board and tying them.

Then I used thin jewellery wire to hold them in place.

For the first board I ever made, I used glue and it wasn't long before the knots fell off, so I have stuck to wire ever since.

I would like to hear what other people use.

Next I secured the wire with tape to reduce movement, and then printed the labels and glued them to the mount board. Now as this was a tray and I intended to use it, I didn't want any liquids to penetrate the glass layer and ruin the card or rope, so I used clear silicon sealant to set the glass back into the wooden frame.



In the finished tray, from top to bottom:

The Sheepshank with the Middle Crossed, G-H #243 and ABOK #6.

The Sheepshank with the Ends Seized, G-H #226.

The Square Knot Sheepshank, G-H #251.

Two Hearts That Beat As One, ABOK #1166.

The Variated Surgeon's Knot Sheepshank, G-H #245.

The Sling Sheepshank, G-H #225.

Man-o'-War Sheepshank, G-H #257, ABOK #1163.

The Double Jury Mast Sheepshank, G-H #261.

The Sheepshank with Toggle, G-H #273 ABOK #1160.

The Ordinary Sheepshank, G-H #223B ABOK #1154.

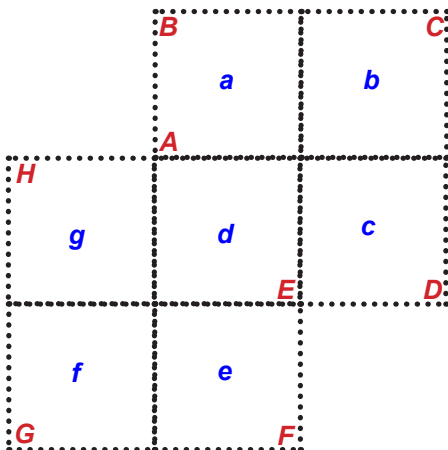
Pan Chang B

by Europa Chang Dawson

Pan Chang B - forms built up from rectangles

While the Pan Chang knot is best known in the rectangular form, many variations may be built up by juxtaposing squares and rectangles of different sizes. The method of tying is the same in each case, and the demonstration here is to show how the principle is applied. Once you have followed through, you will know enough to tie your own variations.

When I was very young there were still shops where thread was sold in hanks, to be wound on to thread-holders at home. It was also possible to purchase the thread-holders, which were made of wood, bamboo or card (the latter were in packs of five and tied together with a length of red thread) and shaped like two overlapping squares. Thread was wound in “the valley” and the corners were used for picking up the holder so that the thread was kept clean.



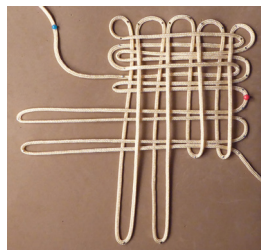
For this demonstration each section is a 2x2 square and the sequence has been laid out with the sides running ‘east’ and ‘north’ to match up with the illustrations of the previous article (cf “Pan Chang A”, *KM* 138). Each little square of the divided shape has been labelled for quick reference while reading the text to help the reader to understand the principle. It is possible to tie this from the photos alone.

If this is your first encounter with a non-rectangular Pan Chang, it may be helpful to have the basic construction article alongside, turning the pictures to align with each section.

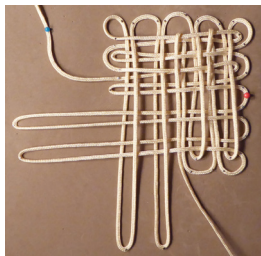
Starting from **A** and working clockwise along **A→B**, bights are made for squares **a** and **b**; then, along **B→C** are passed through for **a**, **d** & **e** and **b** & **c**. This takes **a** & **b** into the second stage of a 2x4 rectangle while **d**, **c** & **e** are still at the initial stage of single bights.



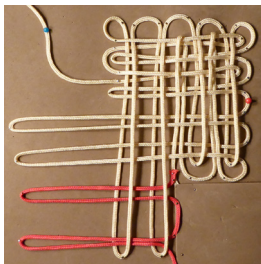
Now working along **C→D** and continuing as before, **a** & **b** go into the third stage, **c** & **d** are at the second stage while **e** has only single bights and **f** is still a blank.



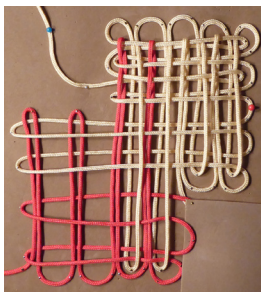
Proceeding clockwise **D→E** the pattern of working needs to be adapted. The bights pointing northward for **c** & **b** are made with a single end travelling up and down so as to interweave the bights of **b** and lock that section while leaving the open bights in **c**. Section **b** is completed while **c** is at the third stage once the cord reaches **E**.



At this point the colour of the cord used was changed to make the illustrations easier to follow. Proceeding along **E→F**, bights pointing west are made for **e** & **f**—**f** has its initial bight at last! We also have **a** at the third stage and **d** & **e** at the second stage.

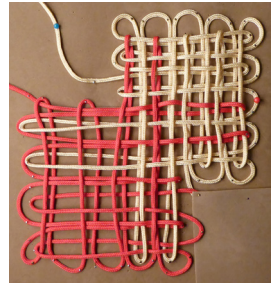


Along **F→G** the bights point northward and, again, a single end must be used part of the time since **a** must be locked in the interweave; **e** & **d** will be in the third stage, while **f** & **g** are at the second.

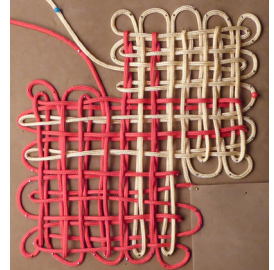
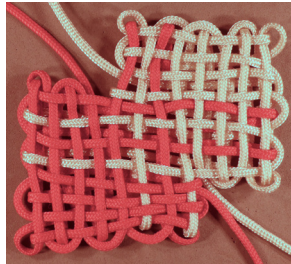


The rest of the tying must be done with a single end at all times for some interweaving occurs at each pass.

When the edge **G→H** has been traversed, section **e** will be locked, as will be **d** & **c**, while **f** & **g** are at the third stage.



Finally, heading homewards along **H→A**, sections **g** & **f** are locked by interweaving the bights, and then the whole may be tightened thus



If you wish to tie a square Pan Chang knot starting from the middle of an edge, this method of dividing into four sections is the most straightforward approach.

The other thread-holder form shown (right) was built up from 3x3 squares overlapping 1x1. This is a useful exercise for practicing as some of the sections are squares and others rectangular. Two rectangles overlapping sometimes represents two books, signifying knowledge and scholarship.



If you resist the temptation to build a jig, you will spend longer in pulling up your knot, but you will have much more scope as you practice.

The final illustration is a photo of the knot designed and tied for the 91st birthday of a great friend and (maths) tutor. This was built up from 1x1 squares juxtaposed to form one of the many variations of the character of longevity. As far as I know, this is the first time this knot has been photographed, so it may be an original variation.



There are about 100 variations of the character for longevity; many of these involve curved or slanted edges. A method for tying curved or angled forms will be demonstrated in the next article in this series.

How much cord will I need?

by Nicolas Wadsworth

Estimating the length of cord needed for a mat or covering

In *KM* 138, in his review, Chris Jenkins raises the problem of estimating the length of rope needed for a mat of a given pattern “which can be quite troublesome”. The same problem arises for Turks Heads, coverings for spheres, and other objects. This is how I tackle it.

If the question is “How much cord do I need to cover the layout diagram of the design”, then obviously one can measure the length needed by laying a length of thread over the diagram and measuring that – or using an old-fashioned rotating wheel map measurer. If the layout diagram consists of straight lines between fixed points (pegs) then a mixture of counting and measuring a sample of each length will also give the total. Often, especially for closed coverings, the layout diagram will have large loops in the outer regions. These make the diagram neater and more elegant, but use more cord, meaning more work when taking out the surplus. It might be worth redrawing the layout with closer spacing in the outer regions.

If the question is “How much cord will I use in the finished article?” the answer clearly depends on the pattern, what cord you use and how tightly you tighten it. Other forms of the same question are “What size will the mat be if I use this rope doubled in this pattern?”, “What cord should I use if I want this pattern to come out this big?” and “What pattern should I choose if I want to use this cord tripled to cover this object?”.

To estimate the area which the finished weaving will cover, I consider the design as consisting of a series of crossings at each of which two sections of the band (consisting of the single, doubled or tripled cord) cross. If it is a plain square-weave sheet then the crossings are all similar squares. In the normal case, the various crossings become different shapes and sizes as the weave is tightened. How they distort will depend on the flexibility of the cord and how easily it can be compressed and how the weave is tightened. So there is no fixed answer.

What I do is this. I first measure the width of the cord by winding say 10 turns fairly tightly round a ruler pulling the cord against the ruler edge to press it to maximum width. This gives me a width for the cord, and hence the width of the band of side-by-side cords.

I now need an allowance for the gap between parallel bands where the crossing band comes up from below one band to continue over the next.

I rather arbitrarily take this to be another single cord width. This gives me the effective width of the band, and also the length of each section of band in one crossing. I then hope that the compression of some crossings and the lengthening of others roughly cancel out.

We are now ready to go. The total area covered is the number of crossings times the square of the effective width of the crossing. The length of the band is the effective width of the band times twice the number of crossings. (Remember the band crosses each crossing twice.) The total length of cord needed is two or three times the length of the band if the cord is doubled or tripled to form the band. If a fancy design leaves a pattern of uncovered areas allowance must be made for this.

I do not claim this method to be exact, clearly the actual size depends on how tightly the knot is tightened and how hard or floppy the cord is, but it gives answers that are about right, which is better than just guessing, if one is not experienced.

(See also Jim Caswell's letter on p3. If you have your own answer to this common question, please share it with your fellow members through KM - Ed)

OBITUARY

Sten Johansson

I have just heard that Sten Johansson of Bandhagen, just outside Stockholm, died on the 29th of July 2017. He was in his 80s.

Sten was an early member of the IGKT, contributing to *Knotting Matters* quite regularly for many years. He had a particular interest in books on knotting which is how I got to know him. It was through his correspondence with American Maritime Museum Libraries, hunting for titles of knotting books, that he became aware of *Notes on Knots* by Bushby, alerting Pieter van de Griend and myself to this "mystery book". It must have taken the best part of 30 years, but finally the IGKT was able to bring these volumes to the light of day. Sten was never a man for the world of the internet, letters and the occasional phone call were his way of communicating. I sent him a copy of the Bushby PDF and immediately had a phone call, in which all he could say was "It is amazing, it is amazing!". The publication of Bushby would never have happened without his initial detective work.



Des Pawson

Photo: Sten Johansson on his yacht Heron on passage to Finland 2001

Visit to Taylor's Bell Foundry

by Colin Byfleet

Before the full day of knotting talks at the Spring Symposium, David and Penny Bodger had organized visits to the only surviving foundry making large bells in the UK. Groups were guided through the fully-working premises, amidst bells being made, re-made, tuned and made ready for re-hanging.

Our guide was very knowledgeable and good-humoured and covered the many steps from pattern-making and casting to final tuning and dispatch. As with many industrial processes, there were several skills on view which most of us had not thought about previously.



New light bell with ringing wheel



A set of bells, new and old

The large mounting frames are also made on the premises and it was salutary to think of a 5 ton bell (and other lighter ones) being swung perhaps 20 metres (60ft) above one's head.

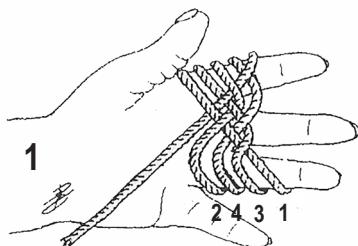
The foundry has its own carillon of eight bells and we were treated to an excellent English peal of 120 changes by some bell-ringing colleagues. The visit was both stimulating and very enjoyable. It is well worth making a detour to the foundry in Loughborough if you are in the English Midlands.

A Catnip Ball

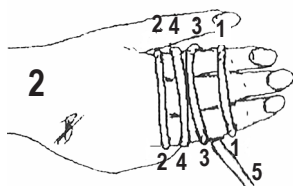
by Dave Lambert

Catnip (*Nepeta cataria*) is a member of the nettle family which has a (variable) effect on cat behaviour. I made the Catnip Ball a long time ago, and wanted to take them to meetings to give to people who have cats.

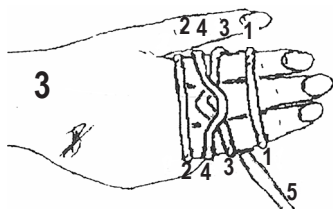
The 24-sided spheroid (5-4-2 = 5-lead, 4+2-bight) is from the design published in *KM* 98 (March 2008) see below.



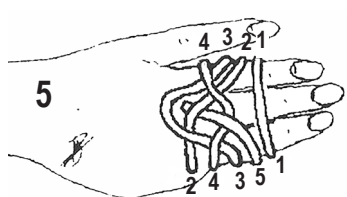
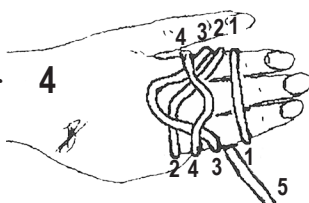
First run free to index finger and behind to 1
 1-2 o1
 2-3 o2
 3-4 o2, u1
 4-5 u, o, u



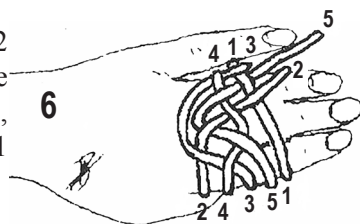
Keep the working end, which has passed under the first turn, ready and turn the hand over. You should see four parallel lines (left)

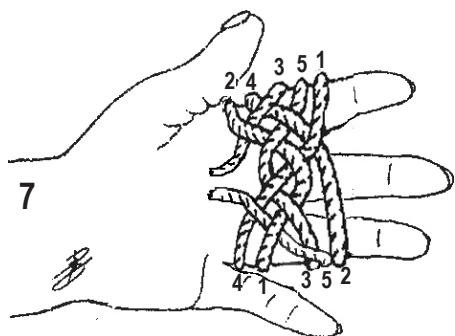


Pass line 3 under line 4 (left) and over line 2 (right) **Note the lie of lines 2, 3 & 4 after the above moves.**



Plait 5 o4 and u2 (left) then pass line 1 under lines 2 & 3, and plait 5 o4 & u1 (right)





Turning the palm to facing, 5 emerges at the bottom between 2 and 3 then o line 3, u line 1 & o line 4.

Having tried to tie this ourselves, we would advise that, for your first attempts, you tie on a flat piece of card. You might find that you need both hands to adjust the cords! Ed.

I use barley to make the ball first, because you are able to get the cotton cord tight, which is too hard with just the catnip in the plastic bag. Take the barley out and stuff the catnip in, which will give you just enough slack in the ball. Roll the ball in catnip on the outside and the cats will take care of the rest.



Dave Lambert

I was a backwoods camper and needed rope and knots to survive in no man's land, and when I picked up the Ashley book about 20 years ago, that is when the light dawned on how to tie the finer knots. I'm all self-taught from *ABOK* and I prefer to work with natural rope. When I saw in *ABOK* that there was a "Guild" I became a member. My first meeting was the Silver Jubilee. We had nothing in Canada and I did not know about the USA meetings until I got a computer. Now I have a lot of meetings under my belt and will be tying to the end.



CORRIGENDUM

In Colin Grundy's article "Fluffy Ropes" in *KM* 138, the illustration on p18 should have been titled - Wethered's Friction Pulley System, and the title of the top picture on p19 should have been - Agar's Patent "Toilet Table". The editors offer their apologies to the author.

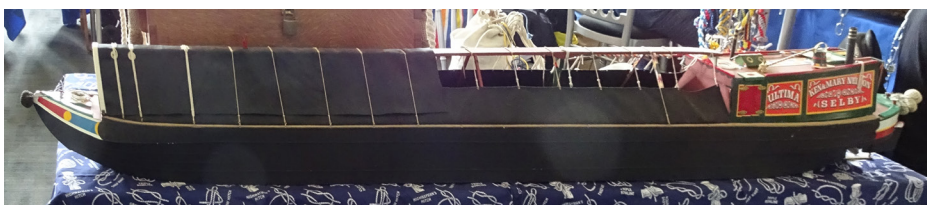
IGKT Spring Meeting 2018

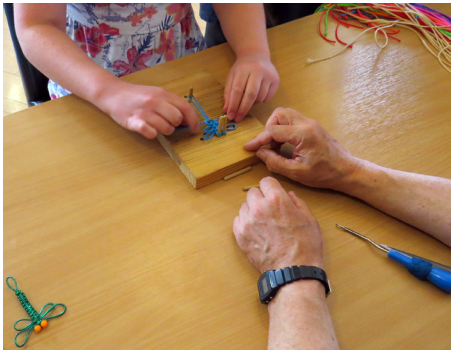
Loughborough UK

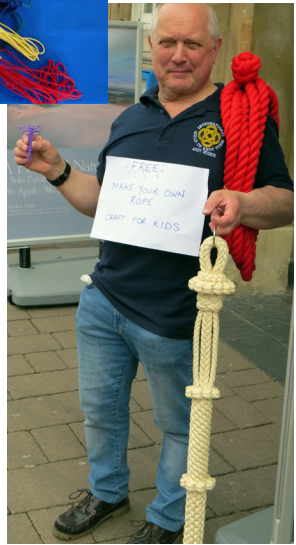
The Spring Meeting and AGM, successfully organised by Penny and David Bodger, Jane Bamford and Colin Grundy, was enjoyed by about 75 members in the sunshine of Loughborough, UK. After an informal meeting on the Wednesday evening, Thursday saw a fascinating visit to the last working bell foundry in England which was very popular (see p25). A wide range of interests were catered for in Friday's talks by Bob Dollar, John and Nareumon Richings, Elaine Scott, Jim Caswell, Ian Schofield and Ken Nelson which were well received. The Saturday Exhibition had 24 tables and was visited by members of the public, many of them dragooned by stalwart members demonstrating their wares on the pavement outside. The President's Cup was awarded and presented to Jim Caswell by Bob Dollar, for his outstanding contribution over many years.



Three-quarters of the organising committee hard at work in the mobile office. Reminders of the six talks and demonstrations on the Friday: Evolution of cordage, Dying cordage, Vegetable carving, Bell ringing (knots and changes), Working with kangaroo leather, Teaching knotting to children, Traditional knots and rope work on narrow boats.







Sharpening Knives & Blades*

by David Blomfield

I am often asked, “What is your secret to getting the same degree of sharpness on knives and tools as they are when first supplied?”

There is no secret, just patience, practice and a bit of know-how, mainly the first two.

Over years of knife and tool making I have worked out what works for me whether it be right or wrong. BLOMFIELD knives and tools are sharp.

Before I explain the methods of sharpening I use, I will briefly touch on the different types of sharpening stones available. I do not use steels on any of my knives, being hardened and tempered to 58-60 Rockwell they are too hard to steel and are inclined to chip instead of sharpen. Steels are fine for sharpening butchers knives and kitchen knives, as they are softer (about 54 Rockwell). As ever, the more you pay for sharpening stones the better the quality. The most common are man-made carborundum two-sided stones (coarse and fine). They are OK, but usually not fine enough for a good finish. Next we have natural stones, some Japanese, some American. Washita and Arkansas wet stones can be obtained in grades right up to very fine and do a good job. We also have diamond stones, which are quite expensive, last a long time and give excellent results. I use two of these: a 600 grit and then 1200 grit. They seem to have much more cutting power than the other stones. I then go to the finer side of the sharpening board. You will probably find that you need a few different grades of stones, medium, fine and very fine.

Home-made sharpening boards are another option and the cheapest. I use a length of 5mm x 50mm board about 380mm long with a strip of cloth-backed grinding or finishing belt glued to each side of the board. The belts can be obtained in different grits. Worn 400 grit belts are best for the fine sides. A new strip of 240 grit is needed for heavy cutting such as honing a bevel to a finer angle.

Most suppliers of stones recommend the use of honing or light oil as a lubricant and cleanser, so follow manufacturer’s instructions. I use the Diamond stones and sharpening boards dry.

The angle of the bevel that the blade has been ground to when supplied is a much debated subject, but only experience will tell.

High grade handmade blades are supplied ground to the right bevelled cutting edge, then honed to perfection and ready for use.

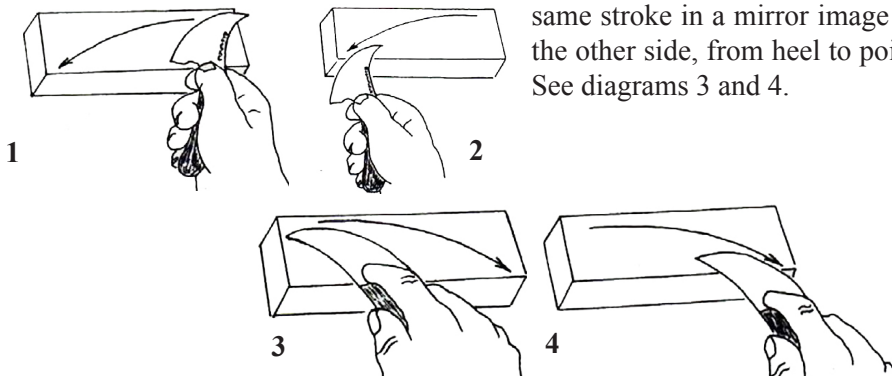
Factory made blades are a different story, and often take hours to hone down to a usable edge. A fine cutting edge should only be used on very high quality hardened blades. If a blade is not hard enough and is ground down to a fine edge it will just fold over with use.

Never use an electric grinder on blades unless you are very experienced as you can very quickly overheat or colour the blade. This will remove all the hardness and temper out of the blade. After you have secured your stone to the work bench or placed it on a sheet of rubber to stop it moving around, add a generous smear of honing oil to the surface of the stone. Place the blade so the bevelled cutting edge is touching the stone as in the diagram.



With a sweeping motion from heel to point, draw the blade across the stone so you end up with the tip of the blade on the stone. As you near the curve towards the point, slightly raise the handle in order to obtain an even edge to the very tip. See diagrams 1 and 2. The next step is to turn the blade over and repeat the

same stroke in a mirror image on the other side, from heel to point. See diagrams 3 and 4.



One way of best describing the sweeping motion and the correct angle is to imagine you are slicing a very thin slither off the top of a hunk of cheese.

Some people use a circular motion whilst going from heel to point. This also works, provided you do exactly the same on both sides and most importantly finish with a few strokes as first described, which remove the small feather edge that sometimes appears. If your blade is really blunt you should start on a reasonably coarse stone then progress to fine then very fine.

Now that you have a reasonable edge on your blade you can strop or polish the blade to a mirror finish. That will be the perfect edge. The motto is 'If it is not shiny it is not sharp'.

The strop I use is a piece of leather (fine grade split cow hide) about 50mm wide and 380mm long, glued to a piece of wood, one side of the sharpening board described earlier.

The hair side will give a finer strop than the flesh side. I impregnate the strop with a buffing compound or Autosol and a light spray of WD40 or RP7, which holds the buffing compound in the grain of the leather. The stropping action is obviously opposite to the sharpening motion: one side then the other until the required polish is obtained. The safest way to test if the blade is sharp, is to hold a piece of newspaper up and try to cut small slices from one side. It will soon show you if there are any dull spots along the cutting edge.

Always start with a clean blade when sharpening, as any grease or wax will fill the grain of the sharpening stone and reduce its bite. Eventually, this may happen anyway, and a good scrub with kerosene will rectify the situation.

**This is the first part of an article which David wrote about knife-sharpening for the APWA and kindly shared with KM. The full article can be found on the IGKT website.*

David Blomfield

I started making tools by default. My kind father gave me an old ABC buckjumping saddle, of the Easyout variety. I was 16 years old and heading for the deep north to start my career as a ringer. I eventually got sick of falling out of the Easyout and decided to make my own. At the station rubbish dump I found an old Barcoo Poley saddle, busted and discarded. I pulled it to pieces, making note of the construction and reckoned I could have a go at repairing and rebuilding it.



After I'd spent most of my money on a couple of sides of leather, I had no money left to buy tools.

Consulting my trusty RM Williams catalogue and studying the design of saddlers' tools, I set about making a set of these in the station workshop. After I'd made the third or fourth saddle, I'd worked out what knives and tools suited my version of saddle-making.

Over time, different people saw these tools and asked if I would make them a similar set. Hence the start of the toolmaking business.

Nowadays we run a small farm in the Goomburra valley near Allora, where we make knives, tools and other assorted steelwork. Our range of saddlers' tools includes all types of knives up to large round knives, as well as a full range of hand tools up to and including splitters.

Most of the patterns are taken from old English designs (the good ones). We also do custom-made tools and will copy or repair old tools. We specialize in presentation knives with exotic woods and antler handles. All blades are made from a German steel, Bohler N695, a specialty semi-stainless, high-carbon, blade steel. Other hand tools are made from USA W1 and W2 high-carbon tool steels.

<http://www.blomfieldknives.com>

Spanish Bibliography of Knots

by Luis Gilperez Fraile

Título, Autor, Editor, Lugar de publicación, Fecha de edición.
- Notas libro - Notas autor.

Aparejo y Maniobras, Francisco Fernández Fontecha, Llagut, Barcelona, 1876. - Re-edited 1998 - Francisco Fernández Fontecha was born in Cadiz in 1834. He studied for a career in the merchant navy and spent several years at sea. In 1862 he took up the position of professor at the special naval college in Cadiz. His books - *Adición al pilotaje de Císcar*, 1864, and *Curso de astronomía Náutica y Navegación*, 1880, were the standard texts for all the Spanish naval colleges.

El ancla de leva: Arte de aparejar y maniobras de los buques, Baltasar Ballarino, Fortanet, Madrid, 1888. - <http://rodin.uca.es/xmlui/bitstream/handle/10498/7127/26031334.pdf?sequence=1&isAllowed=y%20EDITADO%20FAXSIMIL%20EN%202010> - Baltasar Ballarino, Vice-Admiral of the Spanish Navy, first published this work in 1868. There were various copies of the second edition of 1888, amended and added to by Commander Eugenio Ballarino, in which he took several items from the original text and two folding sheets. *El ancla de leva* was one of the Navy's classic texts, its value recognised by order of the Admiralty on 14th April 1869, and was essential reading for all naval college students and serving sailors. He is also the translator of the work written in English in the 19th century by Mr Darcy Lever with the title *The Young Sea Officer's Sheet Anchor or a Key to the Leading of Rigging and to Practical Seamanship*, composed of two volumes, one of text and the other of illustrations.

Manuel para el Empleo del Material de Puentes, Domingo de Lizaso y Azcárate y Antonio Mayandía Gómez. Memorial of Engineering Press, Madrid, 1895. - Colonel, and Captain of Engineers. http://www.sedhc.es/bibliotecaD/1895_De_Lizaso_Manual_empleo_material_puentes.pdf

Estructura del Buque y Maniobra, José García de Parades y Castro, Tipografía Catalana, Barcelona, 1927. - A Lieutenant Commander and author of *El indispensable del marino: resumen de náutica, Motonería, ganchos y aparejos para centros de orientación marítima*, *El indispensable del capitán*, *Averías en las dinamos*, *Meteorología náutica y oceanografía*, *Señales*, 1914. <https://www.slideshare.net/ordnaja/barbudo-duarte-conocimientos-marineros>

Nudos, Jarcias y Aparejos, Falanges del Mar, Jefatura Nacional del Servicio Exterior, Madrid, 1940. - The Falanges of the Sea was the naval arm of the



Falangist Party which appealed to sailors serving in vessels registered with the National Union of Young Workers.

Tratado de Maniobra, José García de Parades y Castro Fragata, Cádiz, 1940.
- Volumen I.

Cabos, Nudos y Jarcia de Alambre, José García de Parades y Castro, Instituto Social de la Marina, Madrid, 1944.

Cabos y Nudos, Ignacio Barbudo Escobar, Fragata, Madrid, 1953. - Retired Naval officer. During his long career he crossed the Atlantic several times as an officer on the *Derrota*, part of the Spanish Navy, and also commanded other ships. On land, he held many posts in Spain and abroad, among them professor at various naval colleges. He wrote many books on a nautical theme with specific respect to nautical education. His final post was as Deputy Rear Admiral representing Spain on the military committee of NATO and the EU in Brussels.

Guía del Navegante, José María Martínez Hidalgo, Editorial Juventud, Barcelona, 1954. - José María Martínez-Hidalgo y Terán was a Spanish sailor, born Sama de Langreo, 11 December 1913 - died Barcelona, 7 February 2005. He began his career as a merchant seaman and later became

an officer in the Spanish Navy. Finally, in 1958, he was appointed Director of the Maritime Museum in Barcelona until his retirement in 1983.

Cabos y Nudos, José García de Parades y Castro, Fragata, Cádiz, 1959.

Mi Afición al mar, A. Vera González, Santillana, Madrid, 1963. - Commander (in the Spanish Navy) - Re-edited in 1968, 1970 and 1974.

Cabos y Nudos, Enrique Barbudo Duarte, Fragata, Cádiz, 1968. - He held high rank in the Spanish Navy becoming Admiral, Chief of the General Staff of the Navy. He wrote many books on navigation, some in collaboration with Lieutenant Commander José García de Paredes y Castro, such as *Navegación*, 1951, *Indispensable en el puente*, 1956.

Enciclopedia General del Mar, Pluribus Eo Partners, Ediciones Garriga, Barcelona, 1968. - Books 6 to 8. A comprehensive encyclopaedia about everything to do with the sea. There were numerous entries about knots and rope, the most comprehensive references in the chapter 'Knots' in Book 6.

Cabuyería y Técnicas de Campamento, Josep Aguilera, Don Bosco, Barcelona, 1975. - <https://es.scribd.com/document/164582273/MONTSENY-cabuyeria-y-tecnicas-de-campamento-pdf>. Manual written for scouts and young people who like the great outdoors.

Artes y Aparejos, Subsecretaría de la Marina Mercante, Inspección General de Enseñanzas, Madrid, 1978. - http://www.mapama.gob.es/ministerio/pags/biblioteca/fondo/pdf/1785_all.pdf - Created in 1942, the Under-Secretariat of the Merchant Navy was an organisation well versed in maritime traffic and communication. Its general education survey published almost 70 manuals: <http://www.worldcat.org/identities/nc-espaa%20de%20la%20marina%20mercante%20inspeccion%20general%20de%20ensenanzas%20maritimas%20y%20escuelas/> among those already mentioned.

Nudos, Jorge Altimiras, Juventud, Barcelona, 1981. - Merchant and sporting sailor, author of this and two other books on maritime matters:

La organización de un crucero and *La seguridad a bordo*.

Cabos, Cables y Nudos, Regimiento de Pontoneros, Monzalbarto, Madrid, 1984. - In 1965, the Regiment of Bridgebuilders reformed their 19th century battalion, renaming it the Regiment of Bridge Builders and Royal Engineers, which was then split into two battalions, one of bridge builders, the other of engineers.

Labores con Cabos, Luis Gilpérez Fraile, Penthalon, Madrid, 1985. - Nine editions. Manual directed at scouts and those who love the great outdoors. - Retired officer of the Spanish merchant navy, specialising in electronics. Mountaineer and spelilogist. He had been a scout and was the author of several books featuring outdoor topics (GPS, maps, knot making, mountain

guides). His manuals on the art of knotting: *Labores con cabos*, *Nosotros, los nudos y las cuerdas*, *Cómo utilizar cuerdas y nudos*.

Los Nudos Sin Enredos, Panxo Pi-Suñer, Noray, Barcelona, 1988. - A classic among nautical books. The importance of knots, sewing, splicing etc. How to make them and how to use them. 11th edition. - A sporting sailor who edited the magazine *Surf a vela*.

Los Nudos y las Cuerdas, Luis Gilpérez Fraile, Pentathlon, Madrid, 1991. - Manual written specially for children.

Los Nudos, Lizama, Desnivel, Madrid, 1998. - It contains mooring and rigging knots, hook hitches, loop knots, knots for tying ropes together, hitches and friction hitches, slip knots, sheepshanks, stopper knots, fishing knots, block and tackle, ties, rope rigging and even shoelace knots. - A climber and mountaineer, he is the author of another work, *Manual básico de supervivencia*, Madrid, 1998.

Como Utilizar Nudos y Cuerdas, Luis Gilpérez Fraile, Risko, Sevilla, 1999. - A technical manual for those working at height, mountaineers and cavers.

Enciclopedia de los Nudos, Maribel Luengo, Libsa, Madrid, 2000. - This practical encyclopaedia is recommended reading for anyone learning to tie knots of all kinds. As well as illustrations, there are step-by-step instructions on how to make each knot, together with the end result and common uses. It also deals with the properties and classification of different knots, various types of knot and their uses throughout history. There are more than 1000 full-colour photographs. - The author studied science and fine art at the university of Seville. The book is a comprehensive, useful and practical account of the subject which also investigates the different materials involved.

Manual de Técnicas de Montaña e Interpretación de la Naturaleza, Javier A. Melendo Soler, Nieves Arbonés Cobos, Luis Cancer Pomar, Pilar Maza Rodríguez, Fernando Lampre Vitaller, Paidotribo, Zaragoza, 2001. - https://issuu.com/rutasnavarra/docs/manual_de_tecnicas

Cuerdas y Nudos de Alta Resistencia, Tito Núñez, Desnivel, Madrid, 2002.
 - The tying of knots, their names, value, friction coefficients, mistakes, recommended uses and little known details are all included in this manual.
 - The author is a climbing instructor, author of many guides, as well as technical and climbing safety manuals. He is an independent tester of climbing equipment.

Nudos, Rosa González, Libsa, Madrid, 2003. - The book was withdrawn because of plagiarised texts and illustrations from *Labores con cabos*. - The author's name is a pseudonym.

- Los Mejores Nudos de Escalada*, Tito Núñez, Desnivel, Madrid, 2005. - The best knots to tie-on with, making rope slings, friction hitches for rapelling and other special knots.
- Nudos Básicos en Cirugía*, Juan J. Torres Recio y Juan R. Naranjo Fernández, Morón Impresores S. L., Sevilla, 2005. - Knots used in surgery. - Surgeons of the University Hospital, Virgen del Rocío de Sevilla.
- Nudos Para Trabajos Verticales*, Jon Redondo, Desnivel, Madrid, 2005. - Step-by-step instructions for tying essential and indispensable knots for working at height. - A vertical access professional and author of *Prevención y seguridad en trabajos verticales*.
- Nudos Para Bomberos*, Delfín Delgado, Desnivel, Madrid, 2008. - A manual directed at the professional Union of Firemen and Rescue Workers, essential for learning and reviewing the fundamental techniques involved in good professional practice. - The author, a professional fireman, has written two other books: *Rescate urbano en altura* and *Rescate en espacios confinados*.
- La Cabuyería y su Aplicación en Situaciones de Supervivencia*, Antonio Jesús García Ruiz, Gami, Granada, 2008. - 10 basic knots for emergencies. - Other books by Antonio Jesús García Ruiz are *Guía Para La Enseñanza Del Esquí En 5 Días*, *La Evaluación En Educación Física : Un Caso Práctico Para 3 Eso y Programación Para Educación Física (eso)*, *Un Enfoque Desde La Salud*.
- Nudos que Debemos Conocer*, Luis Miguel Pando de Domingo, Autor, Cantabria, 2009.
- Instrucción Marinera, Botes, Nudos y Chifle*, Ministerio de Defensa, Cae Uvicoa, Madrid, 2011. - <http://www.armada.mde.es/ArmadaPortal/ShowBinaryServlet?nodePath=/BEA%20Repository/Desktops/Portal/ArmadaEspañola/Pages/mardigitalbiblioteca/04maniobra/14Maniobras/doc997instrbotnudchif/archivo> - Board of Naval Education.
- Cabuyería e Trabajos con Cabos*, Marco Giménez Fernández, Universidad de Valladolid, Valladolid, 2013. - <https://uvadoc.uva.es/bitstream/10324/4749/1/TFG-L%20363.pdf> - Final course work - The author is from the University School of Education of Palencia.
- Nudos Marineros*, José Antonio Quirce, Editorial Juventud, Barcelona, 2015.
- Recopilación de Nudos, Cabos y Aparejos*, Ángel Blanco, Imp. F. de Arana, Bilbao, no date.

*The Editors are particularly grateful to
Anita Ugarte Furse
for translating the Spanish notes.*

Italian Bibliography of Knots

by Gino Pietrollini

*Castelli, E Ponti Di Maestro Niccola Zabaglia Con Alcune ingegnose Pratiche, e Con La Descrizione Del Trasporto Dell'Obelisco Vaticano, e Di Altri, Del Cavaliere Domenico Fontana, Roma, 1743.*¹ <https://www.e-rara.ch/zut/wihibe/content/titleinfo/3400844>

Arte Marinaresca by F.E. Grenet, Benedetto Pellerano, Napoli, 1883*. - Anastatic reprint in 2002, this is a translation of *The Naval Cadet Guide*, George Nares.

The Vessel Genius and Naval Architecture of XVIII century- with pages of "Architectura Navalis Mercatoria", F H Chapman 1768.*

Nozioni Generali sulla Marina (italiana), Ministero della Marina, Roma, 1937*.

Elementi di Arte Navale, Alfredo Baistrocchi, Tirrena, 1948*.

Arte Navale, F. & E. Imperato, 1952*.

Modelli Navali, Orazio Curti, 1968*.

Il manuale del mozzo, A De Orestis, 1877*.

Elementi di attrezzatura e di manovra delle navi, V F Arminjon, Genova, 1876.

Manuel du Gabier, Paris, 1875*. - Published by order of the Minister of Navy and the Colonies, to enforce both the May 11, 1866 decree and the November 30, 1866 rules. Both of which organised the teaching and training of qualified topmen.

Manuale del pescatore, Luigi Manetti, Hoepli, 1922*.

Vocabolario di Marina, Simone Stratico, 1813.

Vocabolario Marino e Militare, Alberto Guglielmotti, 1898*.

The books marked * are in Gino's own library, in which he has about 165 books on knots, and 30-40 others on: survival, scouts, army, navy, climbing, fishing, etc, bought during his travels round the world. He adds: "Many books are similar, but every now and then it is possible to find some good ideas."

1. The book includes some knots, the names of which are in old Italian and late Latin. The book may be found in a few public libraries; an anastatic reprint of 930 copies was made in 1977. Maestro Nicola was illiterate but ingenious. He is famous for having lowered, carried and raised the obelisk now situated in St Peter's Square in Rome, using ropes, tackle, 44 capstans, 140 horses and 800 men. He carried out the same operations for the obelisks in St John Lateran Square, Piazza dei Popoli and St Maria Maggiore Square..



North American Branch

2018 Annual Meeting October 27-28, 2018
Louisville, Kentucky

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<http://hamptoninn3.hilton.com/en/hotels/kentucky/hampton-inn-louisville-downtown-SDFDTHX/index.html>

\$139 night (conference rate October 26 – 29, 2018)
 Information – IGKTNAB2018@gmail.com

Agenda/Schedule being developed: Optional activities to include Distillery Tours, Louisville Slugger Bat Factory/Museum, Frasier Historical Arms Museum, Belle of Louisville Steamboat

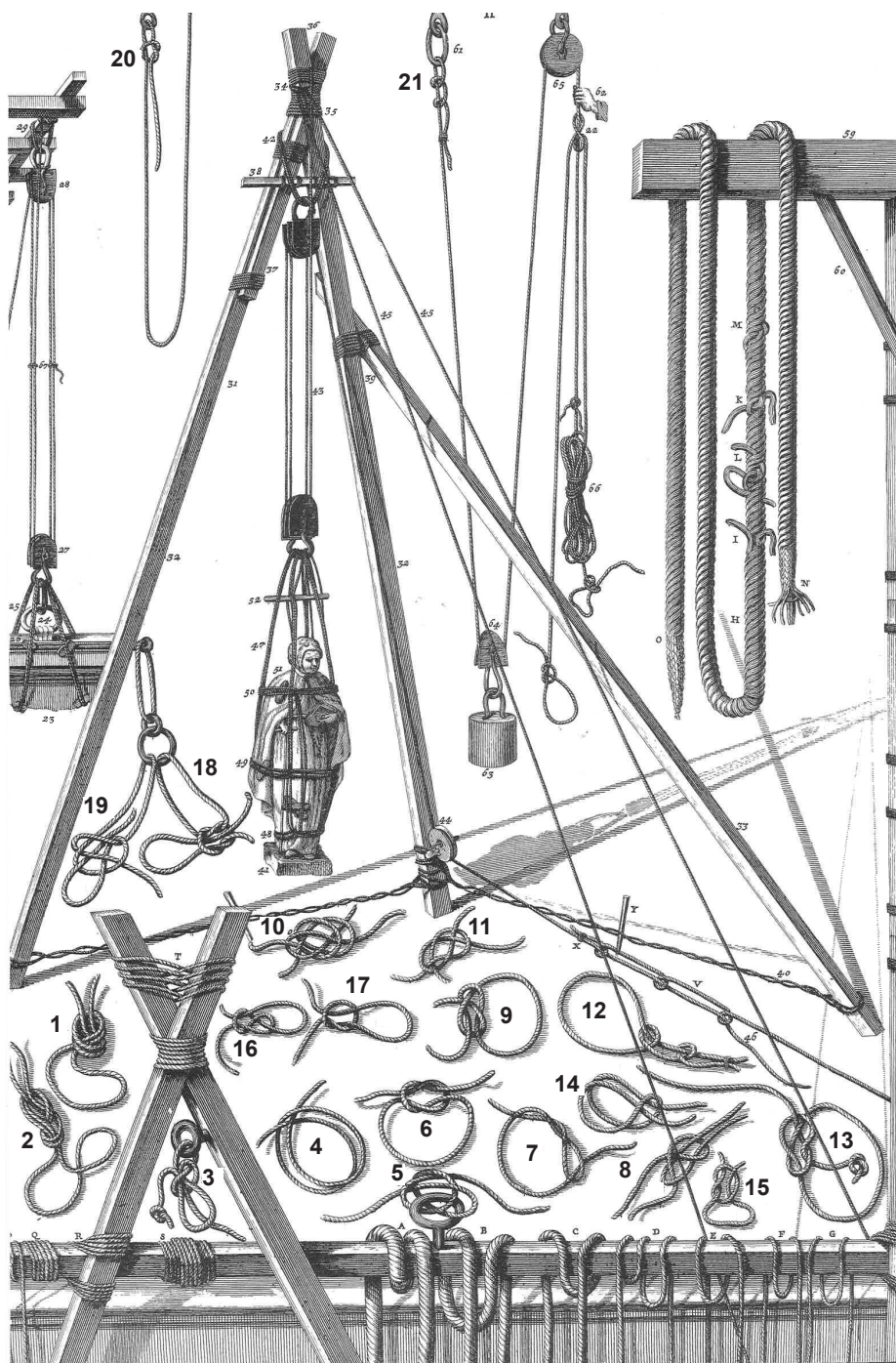
Old Italian Knot Names

Gino also supplied a page from *Castelli e Ponti*. He notes that the original page, reproduced opposite, is 30 x 42 cm, the book itself being 37 x 50 cm. The table below shows the names of some of the knots in the original Italian and the nearest equivalent we can determine in English.

A larger and more detailed representation of the page can be found on the IGKT website (*KM* articles) together with the full text in Italian and English and also the knot names in the Latin (translation?).

*The editors are very grateful to **Pier Carlo Bruno** for assistance with the translation of the Italian text.*

1 Nodo del tessitore, o dell'Uccellino	1 Weaver's knot or "small bird" knot (thumb knot)
2 Nodo raddoppiato	2 Doubled knot (Figure of eight knot)
3 Nodo della Cavezza	3 Highwayman's hitch
4 Nodo a forbice, o del Vomere	4 Scissor/ploughshare knot (Clove hitch)
5 Nodo a forbice in Anello	5 Scissor knot in a ring
6 Nodo piano	6 Reef knot
7 Nodo del Muratore	7 Builder's knot (timber hitch)
8 Nodo della rete	8 Net knot (Sheet bend)
9 Nodo alla Bufolara, o della Rete	9 Bufolara or net knot (Sheet bend)
10 Nodo alla Bufolara raddoppiato	10 Double Bufolara (Double Sheet Bend)
11 Nodo imperfetto	11 Imperfect knot (Carrick Bend)
12 Nodo a Boccia	12 Wood knot (Two half-hitches)
13 Nodo e cappio del Barcaiolo	13 Boatman's knot/bowline
14 Cappio semplice	14 Simple slipknot (Lark's head)
15 Cappio falso	15 False slipknot
16 Cappio falso in altro modo	16 False slipknot another way
17 Cappio scorsoio, e nodo del Segatore	17 Slipknot and Sawyer's knot
18 Cappio col nodo piano	18 Slipped reef knot
19 Cappio col nodo alla Bufolara	19 Slipped sheet bend
20 Legatura col nodo del Segatore	20 Binding with sawyer's knot
21 Legatura col nodo a boccia col capo, che avanza, assordito	21 Binding with half hitches and whipping



KNOT ART

submitted by Ton den Boon



I found this small bronze bell in a museum in Asten in the Netherlands, dedicated to bronze tower bells, carillons, swinging bells and the like.

The museum is in the same place as the Royal Eijsbouts Bell Foundry, the largest manufacturer of such bells.

This small bell is Assyrian, (currently Iran) and dated from 900–700 BCE.

It is 50 mm high with a diameter of 25 mm, and has a dark green patina. The interior ball has not present.

Of special note for knotters: as can be seen, the upper and lower parts are connected by three reef knots.

Book Reviews

by David Hesketh and Murray Peake

How to make Knots, Bends and Splices as used at Sea

Biddle, Tyrrel E, Norie & Wilson.

This small booklet has only 22 pages, including the five pages of advertisements for yacht, boat and canoe fittings, charts, and various nautical publications.

In addition to a short description of the various materials used in rope manufacture, and illustrations of cable-, shroud- and hawser-laid rope, the author also describes some 35 of the most familiar knots, bends and splices (surprisingly, not the bowline). There are brief details on splicing, worming, parcelling, serving and pointing, and other procedures, and a general description of the advantages and disadvantages of wire rigging.

The booklet, in short, achieves its author's purpose of showing such knots, bends and splices as to meet any "moments of difficulty or danger".

It was first published in 1886. The edition I found by chance is undated, but published sometime between 1903 and 1939. This, and TE Biddle's major work, *The Corinthian Yachtsman, or, Hints on Yachting*, (first published in 1881), are still in print, and re-published regularly.

DH

DH adds: Both TE and his brother, RF Biddle, had been Merchant Navy officers under sail, and were model yacht enthusiasts for most of their lives. On retiring from the navy, TE wrote, and RF painted.

John William Norie, born in London in 1772, was a mathematician, hydrographer, chart-maker, author and, later, publisher. J Norie & Co. was founded in 1813 in the Naval Warehouse at 157 Leadenhall Street, London (now demolished). It is not known when George Wilson joined the company. Norie retired to Edinburgh in about 1840, and died there in 1843.

Charles Wilson, son of George, took control in about 1841, and after Norie's death, the company was renamed Norie & Wilson. Charles died before 1882 and, at about that date, the business was relocated to 156 Minories, London. In 1903, the company was amalgamated with two others, becoming Imray, Laurie, Norie & Wilson Ltd. In 1939, and was relocated to its current address in St Ives, Cambridgeshire.

JW Norie wrote *Norie's Epitome of Practical Navigation and Nautical Astronomy*, and *Norie's Complete Set of Nautical Tables*, which are still supplied to navigators across the world.

According to the present company, *Nautical Tables* has been a best-seller for over 200 years.

(The Naval Warehouse in Leadenhall Street was referred to by Charles Dickens in *Dombey and Son*. The small figure of a midshipman with a sextant, displayed outside the premises, was saved before the building was demolished, and is now in the Charles Dickens Museum.)

***Sailmakers' Palms* Des Pawson MBE**

The sailmakers' palm is a traditional and basic tool for pushing needles through heavy canvas for seaming and roping sails – there are many variations: my small collection of 10 or so palms includes sailmakers' seaming and roping palms in heavy and light construction, sailors' palms and a home-made palm which turned up in a second-hand tool shop a hundred miles from the sea.

Sailmakers' Palms (number 8 in the series of Museum of Knots and Sailors' Ropework Monographs) was first published in 2010. The monographs were intended to record the history of various aspects of sailors' tools and work, and to be updated as more material became available: 2018 sees the revised edition. Workman's tools tend to have poorly recorded histories because they seem to have attracted little interest compared with more decorative objects – furniture, china, silverware etc, so their history must be reconstructed from old catalogues, museum and antique trade examples with provenance of variable reliability, and more latterly from archaeological sites, where these materials increasingly attract the attention they deserve, both in conservation and interpretation.

The first edition of *Sailmakers' Palms* ran to 64 pages – the revised edition has been expanded to 110 pages. The inclusion of colour images is welcome, adding to the clarity of photographs which are sometimes of low contrast. Additionally, images are reproduced at a slightly larger scale than in the previous edition.

A new section illustrates palm irons (the metal thimble on the palm used to push the needle) from various archaeological sites. Palms and palm fragments from marine archaeology (for example the Mary Rose) help to push back the history of palms a century earlier than the documentary evidence.

The section on "The British Palm" has been enlarged and benefits from reorganization, a new section giving some history of the Liverpool Pattern Palm. The chapters on "London makers" and "The Palm in America" also include new material.

This monograph is a comprehensive source for those interested in the form and evolution of the palm (Horsley's *Tools of the Maritime Trades* devotes only half a page to it). Recommended to anyone fascinated by the detailed structure and function of hand tools.

MP

BRANCHES

AUSTRALIA

Contact: Robert Underhill
rvumoose@icloud.com

Tel: +61 488 777 785
 34 Dawson Place, Donnybrook,
 Western Australia 6239

BELGIUM

Contact: Ronny Wouters
rcwouters@scarlet.be
 Tel: +32(0)3 658 7937
 Venue: Akkerlaan 24, 2900 Schoten,
 België

CANADA

Southern Ontario Knot Tyers
<http://knotcanada.webs.com/>
 Contact: John Staley
southern.ontario.knottyers@gmail.com
 Tel: +1(1) 905 389 2509
 Venue: Hamilton, Ontario

FRANCE

www.igkt.fr
 Contact: Jean-Pierre Durand
durand0547@orange.fr
 Tel: +33(0)6 64 00 66 91

GERMANY

<http://www.knotengilde.de/>
 Contact: Yuval Dvoran
info@knotengilde.de
 Internationale Gilde der
 Knotenmacher Deutsche Sektion e.V.
 c/o Matthias Böving
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NETHERLANDS

Contact: Frits Ottens
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 Venue: The Old Swan Inn,
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iansrogers@aol.com

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Contact: Chris Jenkins

igktchris@btinternet.com

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Contact: Tony Shellard

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Contact: Charles Rigden

charles@rigdencpa.com

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**North American Branch -
Knot in the Middle - USA**

www.igktnab.org

Contact: John Staley

southern.ontario.knotyers@gmail.com

Tel: +(1) 1 905 389 2509

**North American Branch -
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Contact: Michael Pollock

nexialist02@yahoo.com

Tel: +(1) 1 301 649 1165

Pacific Americas - USA

www.igktpab.org/

Contact: Evie Cowper

igktpab@gmail.com

Tel: +(1) 1 310 679 6864

Venue: Los Angeles Maritime Institute
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